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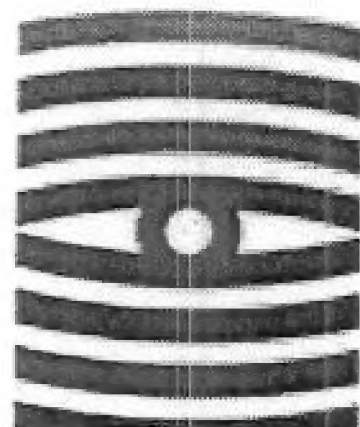
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Using folk song as space.



亞太傳統藝術論壇

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哈薩克傳統音樂論

Type of Culture and Traditional Music of the Kazakh

古薩答·歐瑪洛瓦（哈薩克）

Dr. Gulzada Omarova (Kazakh)

行政院文化建設委員會 指導

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五、結語

「歌謠聚落」、「歌謠族群」都是我在思考西拉雅人音樂文化的一種想像空間。這個空間至少包含二層意義，一是聚落、族群分佈的文化區域特性，二是純粹就「歌謠分類」、「文化系統」整合性的思考方式。透過這兩種思考層次的整合方式，進一步建構出「歌謠聚落」的歷史。以「歌謠聚落」、「歌謠族群」這種「空間性」的思考，讓我看到西拉雅人歌謠與聚落、社群、族群的緊密關係；而透過歌謠聚落的傳說、祖先來源的探究結合「時間性」的思維方式，足以再交織出一部「歌謠聚落」的可能歷史，假如，每個「歌謠聚落」均能以此推論出其歷史發展，相信「歌謠族群」的歷史也才有可能建立的一天。

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第二期：大約 130 年前(西元 1860)分別從荖濃、杉林、甲仙、匏仔寮、老埤、等地遷入。

第三期：約 80 年前(1910 年代)分別有恆春(一說六龜沒有恆春人)、旗尾(今旗山)、新化、及西部平原閩人和極少數新竹、苗栗客家人遷來。(林清財 2000b)

從以上的資料假若我們嘗試來建構「加拉活兮」這個「歌謠聚落」的歷史，那麼這首曲子的傳承，有兩種可能性：

- 一、六龜仍保有大武壠的後裔，將這首祖先的歌流傳下來，而後約在 150 年以前，因有武洛、加蚋埔的人移來，而將其傳至加蚋埔⁹。
- 二、這首歌屬於馬卡道人，特別可能是武洛社人的，約兩百年前往六龜、荖濃方面移動，因族群緊張及耕地不足，又因狩獵發現約 150-180 年前移住後山地區，少部份留下族人傳承此首歌謠，而於日據時期傳往頭社、吉貝要、新港社等地。

第二種推論的最大問題是，六重溪的聚落史，至少在乾隆年間（二百年以上）已從玉井盆地的灣丘一帶遷徙至今六重溪一帶，硬要說這首歌是武洛社人的，無論在地緣、血緣和時間點上都有很大矛盾點；相反的，我們假設這首歌謠屬於大武壠系，那麼，至遲乾隆年間大武壠社部份族人往六重溪移住，大部份移往楠梓仙溪、荖濃溪一帶，而後再移往後山地區的大庄一帶，如此在時間點上便能符合第一種推論，同時也能解決這首歌謠的系統問題。

總之，透過以上的各種省思、推論，我們的結論似乎是：

「加拉活兮」這首歌謠原屬玉井盆地大武壠社群的歌謠，約在二百年以前部份族人移住六重溪而傳承下來，部份族人輾轉經楠梓仙溪、荖濃溪一帶，約 180 年前後來到大庄，將這首歌繼續流傳下來，而約 100 年前，這首歌又隨婚姻關係流傳至加蚋埔，及至日據時期，這首歌往溪流傳至新港社群、頭社等地，並進而傳播到吉貝要、番仔田，最後，經由吉貝要人於民國八十八年將這首歌謠傳播到北頭洋，以致形成這首歌謠流布台灣南部、東部地區的現狀。

⁹ 如此推論似可解決，「加蚋埔為馬卡道人唯一傳唱加拉活兮這首歌的聚落」之疑問。

從上列比較我們可以清楚看到大庄 1931 年的錄音與我近年在頭社、吉貝要所採錄的無論從「骨幹音」、「裝飾音」、「終止音」、「音階結構」幾乎一模一樣，僅有起始音之不同；反之，六龜與大庄的唱法上無論「起始音」、「終止音」完全相同，「裝飾音」的用法神似，僅在旋律音域上六龜的唱法只有四度音程，而其他三地均使用文全五度音程，當然連帶的「音階結構」有就有少許的差別，不過純就聽覺上來說，其「相似性」仍是大過「差異性」的。

那麼我們又如何解讀「歌謠聚落」如此神似的意含呢？顯然礙於相隔遙遠，地緣、人際網絡方面是薄弱的，用傳播理論是不能解決這個問題的。那麼我們可否從血緣方的角度，也就是「傳承」來思考嗎？

這樣的想法，我們從台南平原、丘陵、新港、高雄縱谷地區，開始著手追尋其與後山區的各種關係，幾乎都是近年（特別是日據末、光復初）才有少部份人往後山區遷徙。可是，當我們從大庄聚落的歷史來追尋的時候，答案很快就浮現了。根據筆者在大庄發現的手寫文獻「大庄沿革」（林燈炎 譯 林清財 校註 1987）和田野調查的口傳資料相比對，在歷史時間點上有很大差距。大庄的西拉雅人來自何處？一般人是以模糊地回答說：「來自台南、高雄、屏東一帶」。細究最早移來的大庄人，它們則很肯定說：「祖先來自荖濃六龜里」，至於來自荖濃還是六龜，或是哪個聚落的人，答案則顯分歧。至於大庄人從荖濃六龜遷徙至大莊的年代，從口傳和文獻推斷大庄人遷徙又可分為幾個年代：

- 一、約 150-180 年前（已到光年間，以荖濃、六龜里為主）
- 二、約 100-150 年前（清末之前，老埤、新港、萬金、客家均有）
- 三、約 50-100 年前（日據時期，恆春地區為主，各路人均有）⁸（）

若以「加拉活兮」這類歌曲所屬移民群來詢問村民，得到的答案都指向來自荖濃六龜里的這群人。也就是說像「牽戲」這類的歌謠是隨第一批移民移到大庄的，至於其他移民或不同族群的歌，則大庄人仍能清晰指出如「門後佛仔」是屏東佳冬人的歌謠、「恆春曲子」則是恆春人的歌（林清財 1988、1999）。

因此，我們似可很明確的從「加拉活兮」這首曲子，一下子將大庄這個「歌謠聚落」的歷史推向從 180 年前建構起。這樣案例不是孤獨的，六龜歌謠聚落也有很好的佐證，根據村民的說法，六龜移民可分三個時期：

⁸ 關於大庄人的定義與組成，因族群複雜、遷徙年代不一，以致眾說紛紜，詳見林清財 1999 文。

譜一

GA RA OWA HE 加拉活令

Handwritten musical score for 'GA RA OWA HE' in four staves. The notation includes various note values, rests, and bar lines. Dashed lines connect notes across staves, indicating a complex polyphonic or contrapuntal texture. The staves are labeled with letters a, b, c, and d at the end of each line.

Handwritten musical score for 'GA RA OWA HE' in four staves, showing different versions. Each staff has a label indicating the version (a, b, c, d) and the year of recording. The notation is simpler than the first score, focusing on the basic melody and harmony.

Version	Year	Composer
(a)	1937	Asai 濠井惠倫
(b)	1986	林清財
(c)	1995	林清財
(d)	1993	林清財

假如我們在把荖濃歸朔到歌謠族群的概念，那麼其傳承的途徑該如下：

頭社→荖濃→大武壠→西拉雅

也就是說從頭社以下傳播的「加拉活兮」應該屬於西拉雅族、大武壠系這個「歌謠族群」的音樂系統，這和潘英海討論頭社應包含有大武壠、新港、目加溜灣、蕭壠、麻豆等社群的文化傳統知看法有所出入（1990、1994a）。當然，文化在傳承過程中保留了多少、吸收了多少，是無法全然計算清楚的，我們也不能忽略前面提到的，頭社的「山尾曲」（以台語唱）與「加拉活兮」的相似性，以及新港社群岡子林、赤峰崎一帶，也一樣流傳「加拉活兮」的事實。

四、歌謠聚落史的確立

依照歌謠聚落的傳說，上述幾個聚落間不但有著地緣的關係，同時更有血緣、婚姻、人際網絡的糾葛。如吉貝耍人傳說來自北頭洋一帶，它的通婚圈與頭社有密切的關係，與六重溪也有人際網絡及少數婚約。頭社有多社群文化合成的影子（潘英海 1994c、1995a、1998b）與週遭的聚落間都有血緣、婚約以及人際脈絡可循，特別是「牽曲」（含「加拉活兮」）等即是透過婚約的關係，到荖濃請師傅來傳授「牽曲」，當年爲了擔心忘記這些歌謠，還用漢字拼音記錄了歌詞⁷。番仔田和頭社特別是交力林也有複雜的婚約、人際關係。那麼唯獨後山地區的大庄與台南丘陵區有著高大的中央山脈阻隔，它們又爲什麼擁有相類似的歌謠？而其歌謠又有多少相似性呢？

爲了解決這個難題，再讓我們以實際在傳唱「加拉活兮」這首歌爲例，做一個比較，特別是以有錄音的歌謠爲主，我選了相關地點大庄、六龜、頭社、吉貝耍四個歌謠聚落，不同年代的錄音資料，進一步分析、比對如下譜例：

（見譜一：西拉雅傳統歌謠「加拉活兮」不同傳唱版本之比較）

⁷ 日據時期 1931 移川子之藏曾發表〈頭社熟番の歌謠〉，《南方土俗》1（2）：137-145。文中手抄本持有人毛來枝女士就是荖濃地區嫁到頭社的人，當年也是透過它的關係回到荖濃請來牽曲師傅。

六 龜：

「加拉活兮」唸作 Gilisahait 也是「站秋曲仔⁵」，這首歌是每年農曆十月初七「公祖」（或稱瀘老君）生日時唱，古時候勢立秋開向後，在公廨內祈雨唱的歌，現在則是出了公廨大家環手跳舞時唱。

北頭洋：

「加拉活兮」是祖先唱的歌，因為失傳，民國八十六年才再請吉貝耍廷姨李仁記、曲師段麗柳來教的，歌詞意義不明。

番仔田：

「加拉活兮」是公廨阿立祖生日時牽曲用，是獻給阿立組的。番仔田原有牽曲已忘，是日據時交力林（今頭社村之一小部落）的師傅來教的，牽新廷姨時右請頭社曲師來教，兩次唱法不太一樣。

六重溪：

「加拉活兮」是公廨五位太祖九月十五日生日時「牽圓仔花⁶」用，以前是在公廨內環手歌唱，現在則是在公廨前「牽圓仔花」用。村民稱為「起曲調」，歌詞語意不明。

赤峰崎：

「加拉活兮」是祖先們在「太祖媽」生日時「牽戲」的歌調，為「番語」，意義不明。

很明顯的，這首歌似乎在日據時期，曾經在以上的某些聚落中流播著，而且是在「意識」下有意義的學習，這個學習過程似乎都與祀奉太祖或阿立祖的「祀壺信仰」息息相關。（劉斌雄 1987、潘英海 1994a、1995b、1998a、林清財 1988、1995a、1998b、1999、2000b）。我們也可清楚地依照順序逆時地如下思考其歌謠傳播的過程：

北頭洋→吉貝耍→頭社→荖濃

番仔田→交力林、頭社→荖濃

⁵ 根據村民王子納的說法，這首歌名為 Gilisahait，也是站秋曲仔 Kia Chiu Kik ah，這個讀音似也可寫成「立秋曲仔」。

⁶ 六重溪在我們民國七十六年的第一次調查紀錄時，並未用「牽曲」一詞，當時村民較喜用「牽戲」或「跳戲」，不過在民國八十七年公廨重建過程時，村民受到外來影響大量使用「牽曲」一詞，僅有老一輩認為，還是用以前的「牽圓仔花」一詞較好。

「Yinayina」....等等，但是「加拉活兮」這首歌每遍歌詞起頭均不一樣，反而是因為每遍都以「加拉活兮」收尾而被取名。當然這首歌也常被用在日常生活，諸如頭社的「山尾曲」（林清財 1998）、「番太祖可憐歌」、「吃酒曲仔」或「可憐歌」等等，旋律相似的歌謠。

當然，本文關懷的重點並不是歌曲旋律的相似性或相異性的問題，而是這首歌在這些地區流傳的意義到底是什麼呢？

三、歌謠聚落的傳承與傳播

首先，當我們追問「加拉活兮」的曲調來源時，會唱這首歌的村民總是有著各式各樣的回答，令我們迷惘不已。但是，當我們將這首歌謠再做一番整理時，其意義似乎慢慢浮現了。接著就先讓我們來聽聽各個歌謠聚落的說法吧！

頭 社：

「加拉活兮」是「牽曲」的第一首，牽曲是牽給太祖、阿立祖看的，只有慶祝祂的生日時才可傳唱。由「曲頭」教唱。番語，語義不明。據村民說法：日據時請老濃師傅教的。（林清財 1995）

吉貝要：

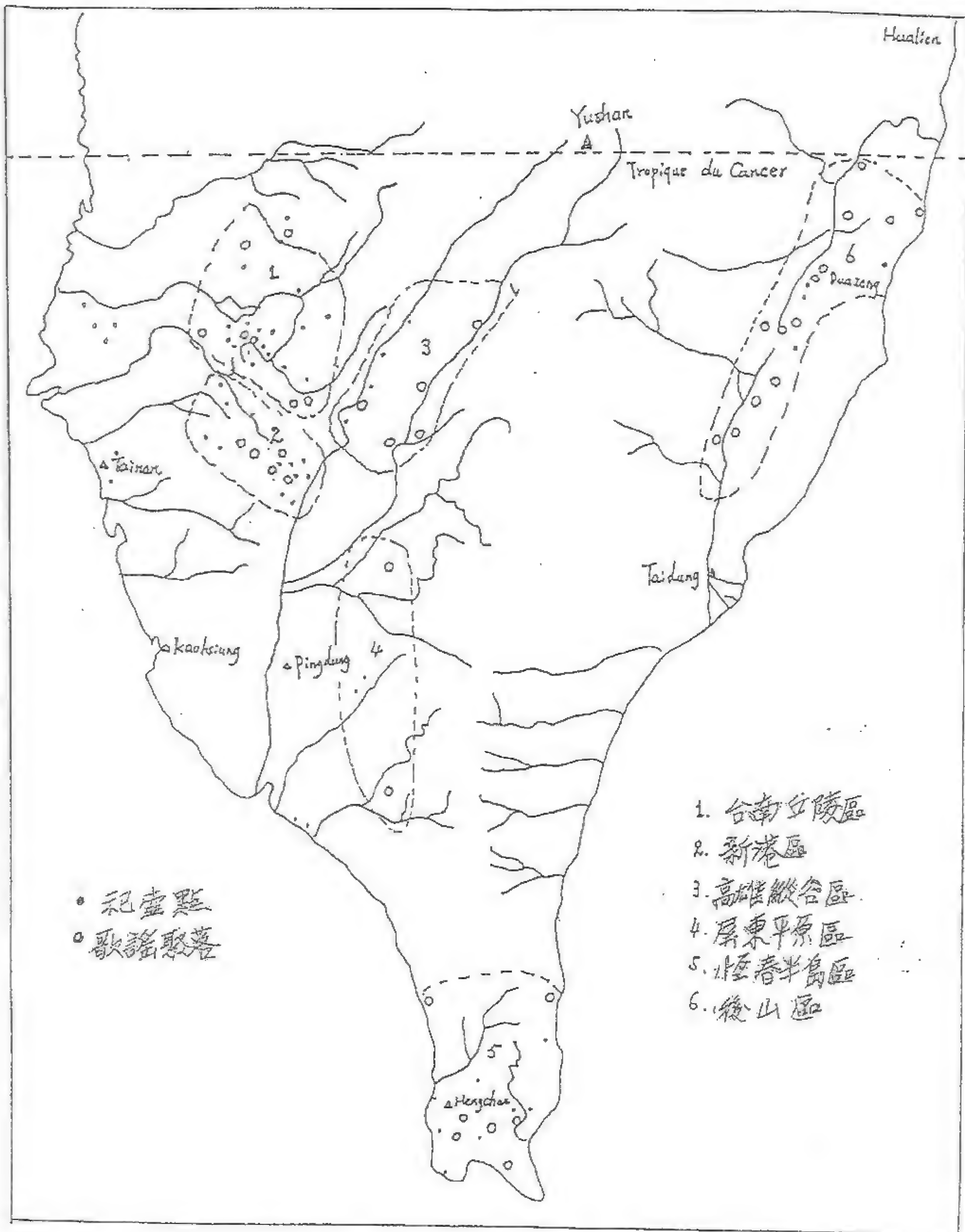
「加拉活兮」是牽曲的第一首，牽曲是牽給阿立母看的，只有慶祝祂的生日和「號海」時才可傳唱。由曲頭教唱。這是首很悲哀的歌。番語，語義不明。據綜合村民的說法，牽曲是吉貝要段性老乩用「開向」咒語和頭社交換學來的。（林清財 1995）。

匏仔寮：

「加拉活兮」是「公廨戲」中的一首歌調，由眾人牽手圍成圓圈唱跳。由「曲師」或「師傅」教唱，或是朋友相聚時的「吃酒曲仔」。番語，意思是大家一起歡樂地來跳舞。一說唱起來很悲哀。（陳漢光 1962、林清財 1995）。

大 庄：

「加拉活兮」是「牽戲」的曲葩。番語，意思是大家一起歡樂地來跳舞。值得一提的是，當筆者將這首歌放給鄰近村莊的一位阿婆聽時，才播放兩句她已淚流滿面、泣不成聲、久久不能釋懷。（林清財 1995）



群的特徵透過
對應關係。
，同時也加

進一步
牙「歌

都該有該音樂文化自我體系的歌謠分類方式。西拉雅人的聚落、族祭儀歌謠稱謂、信仰主神稱謂與文化地理區，三者結合成一種緊密的這種關係的呈現，不僅幫助我們瞭解一般歌謠聚落與歌謠族群的意含，強了我們對歌謠與族群文化之間的深一層認知。

本文的立論點，正是著立在以上的基礎，擬從音樂文化空間的角度，延伸至「歷時性」的問題，嘗試從西拉雅歌謠聚落的實際案例中，解讀、探訪「歌謠聚落史觀」的諸多可能性及其實際的意含性。

二、流傳在歌謠聚落間的一首相似歌

一首民歌的流傳自有其固定的途徑，或經由族群的遷徙、或透過婚姻關係的牽連而在空間上型成流播的狀態；或經由媒介者的傳播在固定的生活空間中散播開來。假如我們不思考族群的遷徙、族群與族群間的互動關係，我們是無法定位出一首歌謠到底是屬於傳承、或受傳播的影響。

有一首名為「加拉活兮³」（唸音：Garaowahe 或 Garawahe）的歌曲，是流傳在西拉雅人分布地區中，分布面積最廣的一首歌謠，從我們調查的西拉雅人分布範圍中，它的分布地區包含台南、高雄、台東、花蓮四個縣境中的西拉雅人地區⁴，也就是包括以下四個歌謠區二十二個歌謠聚落，都有人能唱此曲。這四個區詳列如下：

台南丘陵區：六重溪、吉貝耍、頭社、埤仔腳、竹湖、番子田。

新港區：知義、赤土崎、風空、岡仔林。

高雄縱谷區：小林、阿里關、匏仔寮、六龜、土壟灣、荖濃、桃源。

後山區：麻汝、高寮、大庄、牛突山、石壁。

（請參見圖一）

這首歌的取名當然不一定都稱為「加拉活兮」，而是隨著各歌謠聚落知不同而有自己的命名方式，一般說來西拉雅傳統歌謠特別是祭儀歌曲，並沒有特別名字，曲師在教唱時通常只是「起音」或稱「曲頭」，民眾就跟著唱，但是在討論歌謠必須指稱時，通常也是用第一句歌詞來指涉，如「Oahbade」、「Lomiadasai」、

³ 這個譯名乃是根據陳漢光的記法，詳參見書目陳漢光條。

⁴ 屏東平原的加納埔也唱類似這首旋律的歌，用在公廨外的牽戲，不過這是屏東平原區的唯一特例，故筆者暫時保留，待更進一步地釐清。

一、前言

「歌謠聚落」、「歌謠族群」都是我在思考西拉雅人音樂文化的一種想像空間。這個空間至少包含二層意義，一是聚落、族群分佈的文化區域特性，筆者依據西拉雅人各聚落所使用的祭儀音樂術語——「牽曲」、「跳戲」、「嗎喔嘮」，三種音樂辭彙所分佈的區域，正好與西拉雅的三個亞族——西拉雅、大武壠、馬卡道的分佈區域相對應，而同時也吻合各區域對其傳統信仰主神的稱謂——「阿立祖」、「太祖」、「老祖」。也就是說，從歌謠分佈的空間上來思考，我們也可以解讀到音樂區域和族群分佈的對應情形（林清財 1995a），而近一步的討論，聚落分布與歌謠之關係，筆者再以祀壺信仰與歌謠分佈的角度，劃分出西拉雅傳統歌謠分布的六個區域¹，之後筆者增加三個歌謠聚落（林清財 2000b），實際上加上今年的新發現，屏東平原的歌謠聚落得再加赤山、萬金、加匏朗、餉潭四個聚落，合為四十七個歌謠聚落。

第二層思考是純粹就「歌謠分類」、「文化系統」整合性的思考方式。雖然這兩種思考的內涵有非常密切的關係，但是目前音樂學研究者的討論，大多匯聚在歌謠分類的範圍，因此，筆者大膽地以大庄西拉雅人的歌謠為例，試圖釐清西拉雅人的歌謠分類概念²，並試圖以這個分類概念，建構歌謠聚落與歌謠族群的第二層內涵。

透過這兩層意義的討論，歌謠聚落與歌謠族群的圖像概念，在西拉雅人的傳統音樂中，顯得明晰而真實。同時也應證了大家習以為常的想法，每一個聚落美一個族群都應該有他自己的歌謠文化；都該自成一個音樂文化地理的分佈空間，

¹這六個區域三十九個歌謠聚落分別是：

- 一 台南丘陵區：六重溪、吉貝要、頭社、埤仔腳、竹湖、番子田。
- 二 新港區：知義、赤土崎、風空、岡仔林、橫山、松仔腳、貓兒干、大埔。
- 三 高雄縱谷區：匏仔寮、六龜、土壠灣、荖濃、桃源。
- 四 屏東平原區：加納埔、匏仔園。
- 五 恆春半島區：楓港、社頂、東門、大崎、滿州、港口、旭海。
- 六 後山區：麻汝、高寮、大庄、牛突山、富里、富南、錦園、富興、石壁、三間厝、忠勇。

之後筆者於 2000b 增加北頭洋、小林、阿里關三個歌謠聚落，實際上加上今年的新發現，屏東平原的歌謠聚落得再加上赤山、萬金、加匏朗、餉潭四個聚落，合為四十七個歌謠聚落。

² 參見林清財 1999 〈歌謠聚落：大庄人的歌謠分類概念〉 pp.162-164。

The *Siraya* was the first resident that *Han* people had met when they came to Taiwan four hundred years ago. And since then, the relationship of the *Siraya* and the *Han* has played an important role in the literature of Taiwan history. Although there were writings on the instruments, the dances and the songs of the aboriginal people in the early documentations, the practice of their music has been short of from the music literature, except few folksongs in the early eighteenth century. Since Japanese government period, scholars considered the aboriginal people have assimilated completely, and fewer papers were printed. In consequence, people hardly know what are the aspects of their music.

The author took a long-term investigation during the mid-80's, with "there must be some vestige even though been assimilated" born in mind, and traced back the usage of the folksongs by their descendants. And with one discovery that the folksongs which being using by the villages had a very closed relationship with the village's expansion, and each village had its own characteristic songs; thus, "village tune" been named. Secondly, there are many chant elements that are similar to the village tunes. With the comparison in between village tunes and chant elements, and with the aid of the historical expansion to those villages, a new aspect of the village's evolution will be given by the "village tune".

歌謠聚落的史觀：
西拉雅歌謠與聚落的變遷
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論文綱要：

- 一、前言
- 二、流傳在歌謠聚落間的一首相似歌謠
- 三、歌謠聚落的傳承與傳播
- 四、歌謠聚落史的確立
- 五、結語

論文摘要：

西拉雅族是漢人來到台灣第一個接觸的原住民，四百年來她一直在台灣歷史文獻中扮演一個重要的腳色。在早期的文獻中，雖然也有原住民樂器、歌舞的描述，然而有關他們音樂的實際情況，除了十八世紀初的少數幾首歌謠外，一直缺少直接的音樂文獻記載，日治以來的學者們一直將其視為完全漢化，著墨更少，因而總是無法讓人了解其音樂的真實狀態。筆者於民國七十年代中期，秉持著「即使漢化也該有其歷史遺跡可尋吧？」的精神，長期投入田野調查、追蹤其後袋子民的歌謠使用情況，因而發現這些聚落所使用的歌謠，與聚落的發展有著緊密的關係，而且每個聚落似乎都擁有自己聚落的歌謠特性，我將其稱之為「歌謠聚落」；另一方面「歌謠聚落」之間似乎也擁有著諸多相似的「歌謠質素」，透過不同歌謠聚落的音樂質素之比較，佐以聚落的歷史發展，「歌謠聚落」帶給我們一個嶄新的聚落變遷的歷史面貌。

關鍵字：歌謠聚落、歌謠族群、歌謠質素。

英文摘要：

The Historical Aspects of Folksong:
The evolution of the *Siraya's* folksong and their village
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TYPE OF CULTURE AND TRADITIONAL MUSIC OF THE KAZAKHS

Gulzada Omarova

Kazakhstan is one of the Asian republics that after the collapse of the USSR in the nineties became an independent state. Due to its wide territory (2717 cubic meters) and its special geographical situation (its boundaries are far outside Central Asia), Kazakhstan is considered to be a separate region of Central Asia. On the West and on the North it borders on Russia, on the Southwest and the South on countries of Central Asia (Uzbekistan, Turkmenistan, Kyrgyzstan), on the Southeast on China, on the East on regions of Southern Siberia (Gorno-Altai autonomous region of the Russian Federation).

Being one of the independent territorial units of Central Asia, Kazakhstan at the same time is a medial and connecting link between the largest and culturally independent habitats of the Eurasian continent: between Eastern Europe, Muslim countries of the Middle and Near East, Southeastern Asia and Siberia. So the role of Kazakhstan on the Great Silk Road was exclusive. Due to its geographical situation and historical development, Kazakhstan for thousands of years was "the natural bridge between the East and the West, and its native population was in the very center of migration ways of Eurasia" (1, p.123).

The intermediate situation between Europe and Asia has also been reflected in the Kazakhs' character, which was finally formed in the fourteenth – fifteenth centuries on the basis of the complex interaction of European (indigenous in the time of antiquity) and Mongolian (introduced beginning from the time of the Khuns and further in the Turkic and "Mongolian" time). The heterogeneity is also observed in methods of activities, that are conditioned by natural and climatic conditions of life. In Kazakhstan the basic form of life support during thousand of years was nomadic cattle-breeding peculiar to the region of Central Asia as a whole. Besides, in a number of districts (south, east, northeast) a great place in the total structure of activities was occupied by agriculture that allows speaking of settled way of life of some part of population. The factor of settled way of life as well as a good number of caravan roads and caravanserais on the Great Silk road conditioned the growth of cities on the territory of Kazakhstan in the early and late Middle Ages. Considerable migration processes and the mainline between the West and the East in this region facilitated the penetration into Kazakhstan in different periods of its history of many basic world religions – Buddhism, Zotoastrism, Christianity (Nestorian), Maniheim and Islam.

However, the boundary of the historical and geographical situation of Kazakhstan does not mean an eclectic and mosaic connection of different cultures, particularly, the western and the eastern. On the

contrary, the complexity of ethnogenetic and historical processes on the path to coming-into-being and development of the nation gave birth to originality of its culture.

The typological commonness of the Kazakh culture with cultures of other peoples of Eurasia is determined by the fact that it is a part of nomadic culture of Central Asia, which in its turn a part of Asian culture and wider – of the East. At the time, a number of contemporary culture researchers of Kazakhstan mention that according to the most important outlooks and life characteristics the nomads' culture is antagonistic to both western and eastern cultures (2). The antagonism is first of all expressed by a cardinal difference of the nomadic civilization from the settled and farming one. Despite the said "middle" situation as an "epicenter" of the most important processes in history of many tribes and peoples of Eurasia, the Kazakhstan space, first of all, due to its natural and climatic conditions, is, according to the unanimous opinion of many researchers (and only Kazakh ones), the "cradle" of nomadic culture and the country of classic nomads that was well preserved here up to the beginning of the twentieth century.

The research of the nomadic culture of Central Asia in different fields of contemporary science – economy and law, philosophy and religion, literature and art, esthetics and ethno- psychology allows speaking of namely the **nomads' civilization**, one in a sense of some cultural, historical, spatial and time integrity that makes it different from other known cultural and historical integrity (civilizations) of the West and the East. Since the research of this task only begins, we are, naturally, far in this field from the raising and solving of such global problems of culturology. However, now one may speak of the special position of traditional cultures of nomadic peoples (in particular, Turkic and Mongolian) in general typology of eastern cultures. For our scientific research in the field of traditional music it is necessary to emphasize those **original traits of the nomadic culture**, which had an influence upon development of music within the framework of the most important spheres of life and social institutes of the Kazakh society.

All history of the nomadic life (as a way of life) represents history of not the reformation of nature by the human (western civilization) but *the relationship* of the human and nature that assumed the fluent and natural development, that is evolution, of the human society and culture.

According to many contemporary researchers, this relationship was harmonic, primarily, in a sense that vital activities of a human suited natural conditions of life itself: changing of such conditions (climate, landscape and ecology) in different periods of history of nomadic tribes of Central Asia also caused appropriate changes in types of human's activities. Thus, on the territory of Kazakhstan, historians and archeologists mention the variety of types and forms of activities (according to natural and geographical conditions), and not only in different regions but in particular ones – in different periods of their history. These periods are characterized by appropriate changes in way of life: from the nomadic to the semi-

nomadic, from the semi-settled to the settled – up to the building of well-developed irrigation systems and cities (3).

The utmost adaptability of the nomads to natural conditions, to certain spatial landscape ("A nomad takes the nature-made as a gift" – B. Nurzhanov) caused the unique culture with the system of "waste-free production", in which each thing, the work of humans hands, was extremely **functional**: dwelling, labor instruments, utensil, cloth, weapon etc. The phenomenon of the utmost adaptability and certain "in-building" in the system of natural existence caused the appropriate phenomenon of knowledge of environmental reality. It was presented in the generation-to-generation life experience that had been formed of thousand-year knowledge of nature law and its existence in it. This system of empiric knowledge that has been never used to the prejudice of nature and itself consists of knowledge in the field of geography, astronomy, biology, medicine, ecology, economy, military science, philosophy, law etc.

Development of nomadic communities, the absence of any abrupt revolution changes is characterized in history and culturology by the expressions "preservativeness", "standstill". The total conservatism of the nomadic community is explained by the smooth transition from one "formation" to another, where traits of the pass are still for long preserved in the present and even in the future, one model of a community is gradually transformed into another, thus creating the non-intermittent, through, cyclic development. Scientists state that, as a whole, the way of life, say, of the early nomads – their dwelling, food, forms of social life, law institutes etc, witnessed in the western and eastern ancient written sources are not so different from the way of life of the new time nomads: "the system is genetically identical with itself..." (4, p.40). The age that separates the "early" nomads of Kazakh steppes in ancient time (Saki, Usuni, Khunni, Massagets) from the middle age "classic" (ancient Turkic, Turkic and Mongolian tribes of the sixth – fourteenth centuries) and the "late" ones (Kazakh khanates of the fifteenth – seventeenth centuries) is one **spiral** with history marked "turns", headlong unwound and wound (by the beginning of the twentieth century) in cosmic time – space.

"Obviously, that is why cultures of nomadic peoples have the astonishing inner integrity predetermined primarily by the spatial and chronological **succession** of material and spiritual culture" (S. Akatayev) Moreover, this historical and cultural succession connecting the ancients with the later generations is a result of not only the integrity of the social and economic basis of nomadic communities, closeness of material culture but also the way of thinking, social institutes, ideology and religious notions" (4, p.41).

Certainly, the succession and integrity of culture used to be disturbed as a result of different historical cataclysms, particularly, destructive incursions and wars that were frequent and natural in nomadic environment and that were "the motive power of history" of nomadic peoples. The mobility as an usual condition at nomadic way of life, frequent traveling from place to place, the absence of any

closed space and non-fixedness on certain territory made nomads frequently fight against each other and settled tribes, and in some periods (the Middle age) form the way of war life. However, such temporary disturbances of the integrity at level of some or other tribes, unions of tribes or war unions, which though caused changes and some forward movement but did not undermine the foundations of the nomadic way of life had no influence on the essence of the nomadic activities. As a special social and economic formation it existed, as we see, for rather a long period of history.

One of features of the integrity of the nomadic culture is **syncretism** that demonstrates the total unity of all sides of material-productive and spiritual life of the society. Laws of nature, social life and creative activities were perceived here not only through practice providing the necessities of life but also through art, mythology and ritual. Syncretism of all fields of life of a nomadic community like syncretism in consciousness of its members does not allow differentiating the real from the mythological, the material from the spiritual, the practically-common from sub-common (art) the logically rational from the sensitively emotional. ... So when studying any traditional culture it is difficult to differentiate between "economy", "policy", "philosophy", "religion", "art" etc in a contemporary sense. Say, we find origins of art in traditional **ceremonies and ritual**, which are definitely connected with productive and practical activities of people. On the other side, any ritual is connected with theory and practice of mythology (sacral sphere), with ideology of social order, and thus with philosophy, policy and power that reasonably ruling provides the material and spiritual integrity, health and welfare of a tribe or nation.

In art, there is no yet work on the system of art of a nomadic community (and, particularly, the Kazakh traditional culture). However, origins of all system connections in art of this society, according to recent researches, lie in the traditional ritual and magic practice, on which all its world outlook is based. Such a conclusion is arisen as a result of studying by Kazakhstan scientists of two main fields of art – arts and crafts and musical-poetic (the field of folklore, literature and music) with a variety of types and genres.

Researchers of ornamental art mention the genetic connection of the Kazakh ornament with art of ancient nomadic tribes of Eurasia – Saki (Scythian), Usuni, Khuni and ancient Turkic tribes. For example, zoo- morph motifs in the ornament represent elements and stylization of the Scythian-Saki "animal style", ancient sacral signs and images of which were of ritual importance. This is evidenced by many archeological memorials of ancients ages on the territory of Kazakhstan, including rock paintings (5). The later poly-chromic style with its ritual symbolism of color was also reflected both in wall painting (fresco) of the middle-age mausoleums and jewelry and other kinds of arts and crafts (artistic metal working, wood and bone engraving, leather stamping). Motifs of the Kazakh ornament are extremely numerous and preserve characteristics of different ages and styles (6).

In forming arts and crafts, a certain role was played by Islam that prohibited images of live creatures: the gradual stylization and schematization of images take place, together with which symbolic meanings of those images in ornamental art increase. Practically all ornaments, in which we now find cosmogonic, zoo-morph, vegetative and geometrical motifs in their time were in certain way "read" and were connected with cosmogony, world-outlook, ancient beliefs and rites of the Kazakhs.

With the same ancient beliefs (totemism, tengrianity, shamanism, worship of ancestors) and ritual and magic ceremonial was connected folklore, poetical and music art of the Kazakh people. Their main bearers in traditional culture of the Kazakhs were *the baksy* (shamans), *the zhyrau* and *the zharshi* (creators and performers of epic tradition), *the akyns*, *the saly* and *the seri* (ad lib poets, creators and performers of song tradition), *the kyishi* (instrument musicians) They are professional types of the bearers of the Kazakh verbal-poetic and musical culture. And their belonging to the professional sphere is additionally determined by creative syncretism, the combination of authorship and performance with musical accompaniment.

The most ancient of them are – the baksy-shamans and the akyns (ad lib poets and singers) E. Tursynov associates their origin and composition with the age of the formation of class relationships in ancient nomadic communities. (7). In this period there was the formation of specialists, originators of worship rites and ritual ceremonies. While shamans appeared on the territory of Kazakhstan in the Bronze age and by the first millennium B.C. the Turkic and Mongolian tribes were characterized in Chinese chronicles as shamanists, the type of an akyn was formed by the beginning of this era. Activities of both shamans and akyns grew out of activities of ancient ritual intermediaries that earlier (at the stage of mythology) carried out the connection between the world of people and the world of super power of nature, between worships and rites of different kinds in a tribe. Correspondingly, later, in the age of tengrianity and worship of ancestors (the ancient Turkic age) shamans determined their position as specialists in the field of magic: they became intermediaries between "this" earthy world and "that" one, the world of ancestors' spirits. But the akyns in the period of the early State system became experts and originators of inter-generic (exogamous) rites. Namely this function played its role in that in later stages and up to now, the akyns directed the holding of the most important rituals - the marriage and the funeral.

The origins of the musical and poetic creation of the baksy from the ancient time and up to the twentieth century are in the shaman camlany (*baksy oinany*), those of akyns' art from the ancient time and up to now are in the ritual (musical and poetic) competition *the aitys*. This genre is rooted in the age of coming-into-being of the dual community with the ritually hostile attitude to each other (rivalry) of two fratrics. After its decomposition, the tradition of verbal competitions (ritual fights) continued to take place between representatives of different clans and still continues in the sphere of the traditional art.

The ancient syncretism of both types is obvious: the *baksy* is a magician, a healer, a foreteller, a poet, a musician; the *akyn* is an originator of rites (including hereditary and family ones), a competitor (a representative and a defender of a clan), an ad lib poet and a performer of different genre songs. The magic practice of shamans is determined by their "peculiarity" by protecting spirits that give them different knowledge and skills and the ability to make a contact with the other world. *The first baksy* Korkut among the Kazakhs, at that time, was a father of musicians and a creator of the musical (bow) instrument *Kobyz*. The ritual practice of the *akyns*, is like not magic, rather social. At the same time the Kazakhs deemed that a victory of an *akyn* in competition that promises success to all the clan is also provided by a special protection and a mood of spirits of that clan's ancestors and earlier – totem (in the period of dual mythology) (7, p.147).

Activities of the *zhyrau*, creators and performers of epos (*zhyr*) were also connected with the ritual: epos of the Kazakhs and other Turkic and Mongolian peoples was formed on the basis of the magic rite of eulogy of (for coaxing and propitiating) spirits of ancestors of that clan's famous warriors. This rite, the rite of *war magic*, arose in its turn from the hunting rituals and from the ritual practice of intermediary priests, and the *zhyraus* appeared as a result of further specialization in the epoch of the worship of ancestors and war democracy. Activities of the *zhyrau* is also syncretical and many-functional. This is the ancient type of a singing teller in whom the priest functions (an originator of war and worship rituals), the gift of a prophet is entangled with later military and State functions of a commander, a *batyr* warrior, a khan adviser and a wise people's preceptor (8).

In fact, narrating against the background of the latest (State military) functions of the *zhyrau*, probably, gradually passes into the hands of the *zharshy*. However, in the *zhyrau's* creative work the leading position with time is occupied by the genres of philosophical and didactic poetry and music – the so-called small forms of the epic tradition: the *tolgau* (philosophical thoughts), *the terme and the zheldirme* (didactic musical and poetic tirada and recitacy), *the maktau* (ode), *the osiet* (edification), the *mysal* (fable) etc. In some regions (the bank of Syrdarya river) as a result of the energetic activities of the Arabic and Muslim missionaries (the Kazakhs' clan *kozha*) the genres of eastern poetry and music penetrate into the *zharshy's* creative activities: *the kissa-dastan* (poem), *the khikaya and mynazhat* (narratives about life of prophets), *the rubayat and gazal* (9). The *zhyrau's* functions connected with the sphere of military and political power, arising in the epoch of the early State system and having reached prosperity in the classic period and in the epoch of Kazakh khanates began to decline together with the collapsing of military way of life, patriarchal relationships and nomadic way of life (Kazakhstan joined Russia between the nineteenth and the twentieth centuries)

Also from the war and magic rites and the worship of war ancestors E. Tursunov derives the origin of the types of musical and poetic tradition bearers such as *the saly* and *the seri*. Their distant "ancestors"

are members of *ritual secret unions*, which in the epoch of the class formation and selection of the tribal highest group united the most successful and noble warriors come from the midst of nomadic aristocracy (7, p.179). Secret unions which were in history of many tribes and peoples of the world were remarkable for their special rites held only in the restricted circle of the privileged. Sophistication and, at the same time, eccentricity of the sals, their unusual manner of dressing, Bohemia way of life and permissiveness in behavior is connected with namely the ritual activities of those secret unions, accompanied by mystical actions, splendor and masqueradeness. Their members who were higher than clans' and tribes' chieftains and were "real aristocrats" were remarkable for their peculiar bravery in battles and for their idle way of life in peaceful time.

Though as feudalism developed, those secret communities gradually collapsed, in steppe they were transformed into communities of wandering poets and musicians of the sals and seri who existed up to the end of the nineteenth century. They had certain social privileges and spent their time in feasts and entertainment, gathering people and captivating them by different arts: singing and playing musical instruments, pantomime, juggling, dramatic and circus performances. Principal "jokers" of those festivals – the bizarre sals were usually accompanied by the artists' retinue among which stood out the seri (a *serik* means a helpmate). While the sals, according to E. Tursynov, are close in their essence to members of secret unions the *areoya* (Taiti isl.), the seri, the noble knights of the steppe, in creative activities of which an important place is occupied by love lyrics remind of the middle-age European trumpeters and trouverers. In the nineteenth century the names of the *saly* and *seri* are identified and are synonyms in the expression of *sal-serilik* (the name of way of life and creative activities of the sals and the seri) and the *sal-seri* themselves become the brightest representatives of the song and professional art.

To the earliest historical epochs researchers also refer the origin of the musical creative activities of the *kyushi* – bearers of the Kazakhs' musical tradition. This is evidenced by the stratum of so-called ancient *legend kyuy*s. Their plots reflect the mythology of the Kazakhs (*kyuy* about Korkut), their cosmogonical and cosmological notions, ancient beliefs and worships – totemism, shamanism and worship of ancestors. (10). The origin of the instrumental traditions' bearers themselves *kyushi* was probably later in comparison with ancient bearers of the musical and poetic tradition. This is evidenced by the term itself to the stem of which (*kyuy* – a name of the genre) the suffix-ending (-shi) is added. This word-formation is attributable in indicating all later types of bearers of the Kazakhs' cultural traditions.– the *zhyrshy* (an epos performer), the *anshy* (signer), *dombyrashy* (dombrist), *synshy*, *zhauyrynshy* (fortune-tellers). It reflects the further specialization in the field of the traditional culture.

Besides, *the kyuy* is the syncretic genre, in which a single whole is a verbal story ("legend") and music. This syncretism also reflects the syncretic nature of the existence of music, the sphere of which like the sphere of the spiritual as a whole was not separate from the *ritual* in antiquity, and later from

everyday life (guest ritual) and the everyday **relations** as a communicative act (11). Forms of the performance of *kyuys*, depending on the correlation of music and story were different. The earliest was probably the musical and illustrative form of the performance of a *kyuy*, when a story alternated with playing a musical instrument, that is music illustrated a text. In ancient *kyuys*, musical episodes were often music-imaging: reproduced different sounds of nature, voices of animals and birds, thud of horses' hoofs, human weeping, speech etc. This tradition goes back to the magic role of music in hunting and shaman rituals (call, obsecration of spirits of nature, spirits of ancestors).

As it was mentioned, the instrumental accompaniment of singing as a mandatory component of performance was attributable to all professional types of bearers of the musical and poetic tradition. Shamans and *zhyrau* used the *kobyz*, an ancient bow instrument with two hair strings, *zharshy*, *saly* and *seri sang* to the accompaniment of the *dombra*, a bow plectoral instrument.

Thus, instrumental music as an independent sphere of creative activities has arisen from both the ancient ritual and magic practice and the function of accompanying musical and poetic genres. Their organic synthesis was reflected in that in semantics and structure of instrumental music one feels the link both with poetic genres (*baksy* incantation, epic poetry, song) and with ancient narrative genres (myth, legend, story, verbal story – *angime*).

So, based on the genre sources, among *kyuys* one can emphasize shaman (and wider, mythological), epic, fairy tale and legend, historical, lyric and other ones.

Thus, we have made a brief review of the basic types of bearers of the Kazakh professional music in verbal tradition. They are representatives of the epic tradition - the *zhyrau* and the *zharshy*, the song-poetic tradition – the *akyns*, the *saly* and the *seri* and the instrumental one – the *kyushy*. The creative activities of the *baksy* – the Kazakh shamans – refers, according to common classification (11), to the rite folklore. However, according to our opinion, it is between the rite folklore (the *baksy*'s songs as one of incantations) and the professional tradition (incantations with a *kobyz* as musical and poetic creative activities that has preserved its ritual significance.

The big stratum of folklore song genres in the Kazakh music is divided into two large groups: 1) rite genres – songs of *marriage and funeral* cycles, shaman's (collective incantations of *the badik*, *the kulapsan* and *the bksy*), songs of the Muslim fast (*the zharapazan*, *the sakhar*); 2) art genres – children's folklore (songs of children and songs for children – lullabies), youth's songs and games, *the kara olen* (people's songs) and their variety.

However, the division of the traditional music into professional and folklore kinds of creative activities and the revelation of its genre *structure*, does not yet determine the *system* of these genres. In the Kazakh musicology, the system organization of the Kazakh traditional music was established by D.

Assia Mukhambetova (12) The main system-forming factor, according to A. Mukhambetova, is the rhythm of labor activities, which corresponds to natural and cosmic rhythms. Thus, the rhythm of settled peoples has been reflected in the **agricultural** calendar that is the basis of *an annual cycle*. The other source of the system is the **family-rite cycle**, the content of which, the human life (birth, wedding and death), is universal for all types of cultures. It has become the basis of a *life cycle*. these two factors – the calendar and the family-rite cycle – form the sole system which is defined by the scientist as the **calendar of culture**. And it organizes, as a rule, the genre system within traditional cultures.

Studying the calendar of the Kazakhs (and nomadic peoples of Central Asia), which is quite different from the agricultural one, A. Mukhambetova cites the following quotation from the book "Calendars and chronology of the world's countries" (M., 1982) by Dr. V. Tzybulsky: "The idea about making the Jupiter calendar with the celestial symbol of the 12- year animal cycle was perceived by peoples of Eastern Asia from nomads of Central Asia who had determined that the Jupiter makes a full revolution around the Sun for approximately 12 years.. By dividing the Jupiter's path into 12 equal parts by 30 degrees and by giving to each part a name of a certain animal, peoples of Asia have made the Sun-Jupiter 12-year calendar cycle" (13).

The years' names in the Kazakh calendar and those in the calendar of Eastern Asia' countries coincide with each other except for two ones: the dragon and the monkey that is alien to the Central Asia's fauna (they are also absent in the legend on animals). The dragon year is called Ulu by the Kazakhs, that could symbolize a wolf, the general totem of Turkic and Mongolian tribes and peoples (14). The monkey year is called Meshin (mechin in Mongol) – Pleiads (Urker in Kazakh). By the location of this constellation, the nomads (Turkis and Mongols) exactly determined months and days of a year that was necessary for migrating. The long-period breeding of cattle (basic food) in conditions of the distinct continental climate of Central Asia and the nomadic way of life were inconceivable without thorough knowledge in the field of astronomy. The cyclic 12-year animal calendar as one of the most ancient calendars of the world (it is several thousand year of age) after passing the Muslim calendar did not yet lost its vital significance among the Kazakhs and was the basic system of calculus of time. It determined the course of time as a whole and its spaces, bore information on time in nature and human life, uniting by the sole Time the course of cosmic, economic and life cycles.

The life cycle of the Kazakhs, closely connected with the 12-year calendar cycle, covers the human life from his birth to his death. The components of this cycle are called *mushel* (a part, a 12 year period): the first mushel (1-12 years) – childhood, the second (13-24) – youth, the third and the forth (25-36 and 37-48) – maturity, the fifth (49-60) – old age. Transitional years are *the mishel zhas* (the mushel year) are the 13th, 25th, 37th, 49th, 61st etc. These years were deemed dangerous for the human life because transitions were mythologically conceived as the death in one way and the birth in new one and were

accompanied by different protective actions. Both with birth and death and transitional years were connected the serious rites: the rite of initiation (the 13th year), the rite-arranged farewell to past youth, its mourning (songs "25"), entering the old age in 49 (summation, assessment of the past). "For that who has passed all mushels – steps – life periods it is the way to the Other world (*Sol dunie*), for that who hasn't passed the life cycle it is the temporary sojourn with returning to This world (*Bul dunie*)", - A. Mukhambetova writes.

The comprehension of life as a cycle of relatively closed mushels adversely affected the strict age stratification of a community according to age groups (children, youth, middle and older ages). Each age group is characterized by its position in social structure, its way of life, ethic norms of behavior, its rights and freedoms. **Childhood** (till 12 year age) is the world of joyous games and funs, but in the family circle, a child receives first habits of behavior, he is inculcated in respect for the older, love for his relatives.

Youth (12-24 year age) is the time of full communication with persons of the same age, the time of not only free but also socially set funs and past-times: "impudent" behavior and jokes among persons of the same age have their forms and limits and it is like they are sanctioned by community. Young people actively participate in life of their clan and different rites, the main of which in this age period is a wedding. As for a girl this marriage means the transiting not only to the next age group but also to other clan. By making her farewell to her clan, that girl makes her farewell to her youth, while for a young man the time of his farewell starts in the moment in which the mushel ends - in 25.

Maturity (24-48 year age) covers two mushels, the middle between which is also dangerous to human life. This is the time of largest social activities of a person: *the karasakal* (the black-bearded), a man of a mature age, is a full participant of social life of his people and works in all spheres of life. Activities of a woman of that age is limited primarily by her family: in her husband's clan, she, as its new member, together with her children, starts her new cycle.

Old age (48-60 year age and more) is the special time in human life. The white-bearded old man – *the alsakal*, who has fully passed this and all the previous periods is lavished on care and respect by everybody. At the level of his life experience, wisdom and knowledge he appears as an adviser, a mentor and a helper. This social role of the old men, their behavior freed from temporal affairs, a special attitude to them on the side of youth is also determined by their closeness to the world of **ancestors**: "The are inhabitants of This world and also live representatives of the Other world" (A. Mukhambetova).

Generally, the life cycle not only regulates the community's social life but also determines the structure of its spiritual culture. Each age group masters its stratum of this culture, and each mushel has its set of both rite and magic actions and genres and non-rite ones (forms of professional art). Thus, the birth of a child was accompanied with different protective and magic actions, the celebration of *shildekhan* and *besik toy*, then followed the fortieth birthday (*kyrkynan shygaru*) and the fetter cutting rite

(*tusau kesu*). These rites were performed with incantations and good wishes. The genres of the first mushel cover lullabies and children's folklore – fairy-tale songs, riddles, counting verses, tongue-twisters etc.

Youth includes different games, the ritual swinging in couples (*alty bakan*), which were accompanied by singing youth's songs, humorous competitions between young men and girls (*kaiym-aitys*). The marriage rite includes bride's farewell songs, dialogic singing of young men and girls (*zhar-zhar*), the rite of bride's face uncovering (*betashar*) that was performed by the akyn in the musical and poetic form, competitions of matchmakers in the rite "beginning of the festival" (*toy bastau*). Guests at wedding are entertained by the *saly* and *seri*, creative activities of which (love lyrics) as well out of the rite reflected the world of youth's interests.

A person of this age, the age of active social life and participating in all events of his clan is intended, according to Mukhambetova, the akyns' art directed to *socium*, regulating social relationships in *ethnos* (*aitys*). The *kyuishy* art with its wide problems and a large range of a narrative part of the genre (*kyuy*) from mythology to lyrics counts on the experience of an adult of a community.

The experience of old men both in social-political and spiritual life is reflected in the art of *zhurau*, in which the philosophy principles are closely interrelated with didactic and moralizing ones. The old age is accompanied by reflection songs (*tolgau*), didactic songs (*osiet*, *nakyl soz*), farewell songs, songs about death. Death of a person was marked with the whole cycle of funeral rites in which there are the distinctive songs: message of death (*estirtu*), weeping songs (*zhoktau*), consolation songs (*konyl-aitu*, *zhubatu*). In contents and intonations, close to songs of the funeral rite are those (genres) that serve special spaces of time: bride's weeping songs (ritual death, passing from one clan to another), songs "25" ("death" of a young man, his transition to the new age group). A.. Mukhambetova believes that "the non-time character is born by art of the *baksy*, because their activities are directed to not a certain mushel in real human life but to the world of spirits that in non-time and special way contacts the world of people and the world of present time".

Thus, the life cycle of the Kazakhs in conformity with the calendar cycle of the mushels is the basis of the genre system of the traditional Kazakh music in conformity of folklore and professional creative activities, song – poetic and instrumental culture.

The Kazakh musical culture undoubtedly belongs to the type of "Oriental" cultures. It is related to cultures of the Orient by primarily *non-writing form*, *monodiiness* (a kind of musical thinking) and *ad lib form*. The *ad lib* form in the Kazakhs' musical culture is seen in different levels:

1) Since art is included in the ritual or life the situation "performer-listener" might arise at any moment of everyday or ritual communication of people. The usual sacral mood of spirit (communication

with ancestors – aruakhs, Tengri – heaven, Allah) provided immediate transitions of a performer and listeners from everyday fuss to the highest thoughts and emotions. (15).

2) Possession of ad lib art as an indispensable requirement to a professional is expressed in the ability of immediately respond to one or another event, thought, emotion through musical-poetic or instrumental art in aitys, epic genres, songs or kyuyys.

3) Ability from the first to remember a song or a kyuy gives rise in any further performance by other musicians to natural multi variantness of this "Opus". and discovers the ad lib nature of creative activities.

Speaking of the functioning of the traditional art, it is worth to note that in their creative activities Kazakh singers and kyuishy embodied "the principle of universality" (16), possessing the whole spiritual and humanitarian complex of knowledge of the nomadic community. The deep knowledge of mythology, genealogy, shariat, history, law and certainly all rites and ritual song and poetic genres allowed giving to them in the poetized form all the complex of forms of public conscience.

During many centuries of the Kazakhs' musical, poetic and instrumental creative activities were formed not only the developed and deliberate authorship but outstanding individual styles and different **regional styles** of vocal, vocal-instrumental and instrumental music. In respect of the originality of these styles one may mention music of Western Kazakhstan (the Kazakhs of Junior zhuz) and music of Eastern Kazakhstan (the Kazakhs of Middle and Senior zhuz).

The Western style in the field of the professional music is primarily presented by the richest epic tradition of Kyzylorda district (the basin of Sardarya river in the southwest of Kazakhstan) and Mangyshlak peninsula (west). Here were formed the powerful local traditions of epic singing characterized by the very important meaning of vocal principles in performing multi-part cyclic works – heroic epos and small epic genres. For a number of centuries in the West there were formed traditional performance schools which in the nineteenth century released the pleiad of zhyrau, zhyrshy and akyns, the most outstanding of which are Bazar, Makhambet, Nurym, Nurtugan, Ongar, Kete Zhussup, Nauryzbek, Omar Shorayak etc.

The professional song art of the western region is presented by the creative activities of the outstanding singer of the nineteenth century: Mukhit (Oral and Atyrau districts), Kaiyp,, Tastemir, Dosat, Uskembay etc (Mangyshlak).

The instrumental music of the West is characterized primarily by the dombra style *tokpe* (carpal technique). This style has its own features concerning technique features, rhythm and intonation organization and compositional structure of kyuyys. In the dombra tradition of Western Kazakhstan the following local styles and performance schools of the nineteenth century stand out: a) Bukeyev's (Oral,

Atyrau districts), brilliant representatives of which are the *kyuyshis* Kurmangazy and Dina, Dauletkerey and Seitek and other representatives of their schools; b) Mangystau's (Mangyshlak district) – Abyl, Esbay, Esir, Kulshar, oskenbay and their schools; c) Aral-Atyubiinsk's and Kzylorda's – Myrza, Kazangap, Doszhan, Alshekey and their schools. In the southwest in Kzylorda district there was also the *kobyz* instrumental tradition, in particular, the performance of *kyuys* about Korkut (the First shaman, Father of musicians and epic hero) and the tradition of performing on the wind musical instrument *Sybyzgy* – in Mangyshlak district.

In the Eastern region there is also the epic tradition – the performance of epos (not only heroic one) and small epic genres, basically, *terme* (creative works by Mailykozha and others). While in the western epic tradition, however, through the prism of special singing, one may mention the predominance of vocal principles, in the eastern tradition it is the recitative way of singing. Generally, musical aspect of both western and the eastern epic traditions are not yet studied.

Instead, the field of the professional song art of the eastern region, particularly, *the arka* (Arka district, Central Kazakhstan) tradition, due to creative activities of the singers of the nineteenth century Birzhan-sala, Akhan-seri, Zhayau Musa, Ibray, Madi, Abay, Estay, Maira and others is studied rather well (12). In fact, within the framework of the arkin tradition there was formed the developed, brilliant, song and poetic art of the *sals* and *seri* in which an important role is played by lyrics: it is songs about love, art, nature and beauty of the native land, about the loved horses, devotion songs, songs about bereavements and autobiographical songs in which a great strain and to not a less extent deep feeling and thoughts are expressed. The song tradition of the eastern region *Zhetysu* (Semiirechye – southeastern district of Kazakhstan) presented by creative activities of Kapeza, Kenen, Aset and other is studied to a less extent.

In accordance with the song art of Arka and Zhetysu in these and other districts of the eastern region (Eastern Kazakhstan district, the northeast and the south – Dzhambul and Chimkent districts) there is also the original instrumental style *shertpe* (plucking technique). It is, like the *tokpe*, is characterized by its complex of expressive and linguistic means. In the *shertpe* along with the *arka* style (representatives of which are Baidzhigit, Tattimbet and his school) and the *zhetysu* (Kozheke and others) also stands out the *karatau* style (Karatau is the mountain range in the south and the southwest of Kazakhstan). Since Karatau is the boundary area between the West and the East, the *karatau* style, according to our estimate, represents a certain synthesis of two instrumental traditions – *tokpe* and *shertpe* (it was reflected in the creative activities of the *kyushi* of the nineteenth – beginning of the twentieth c. such as Alshekey and Sugir).

In addition to features of the regional musical style in the Kazakh traditional music we are also concerned in the following interesting problems: in the Kazakh musical culture there is the striking symbiosis of the two essentially different linguistic traditions: the West-Turkic and the East-Turkic. And

like in the anthropological character of the Kazakhs the mixing of two races is reflected, in music (and not only) one may find two culture strata and, therefore, two musical systems. Thus, the instrumental style *shertpe*, the epic branch of *kobyz* music and the eastern (recitative) epic singing style, the folklore and professional stratum of the song tradition of Eastern Kazakhstan adjoins the East-Turkic tradition to which we refer music of South Siberia, some Mongolian peoples and the Kyrgyz. The instrumental style *tokpe*, the Korkut branch of the *kobyz* tradition and the western (vocal) singing style and the singing tradition of Western Kazakhstan adjoins the West-Turkic tradition (branch) to which we refer music of the western neighbors of the Kazakhs – Karakalpaks, Turkmen, Uzbeks, Azerbaijanis and other (minor) peoples of the Caucasus.

However, interesting is that in music of almost all Turkic-speaking people there is preserved the intermediate or mediate link with the powerful phenomenon of the ancient Turkic musical culture, with its basis – the tradition of *guttural singing*, which is especially well preserved in epic traditions of Turkic peoples. The natural scale principle of the structure is apparent as the tune system-forming in music of a number of East-Turkic peoples (17). But music of the western Kazakhs, Karakalpak and Turkmen music, despite a great influence of the other musical system – Iranian – has preserved the link with the guttural singing as a special way of sound extracting (hoarse, guttural). The guttural way of singing as a relict of the throat one is observed in the southwestern epic tradition (the *karmakchi* style) of the Kazakhs, Karakalpak *zhyrau* (singing with the *kobyz*), the similar way of singing in the *mangystau* epic tradition and the Turkmen epic tradition *bakshi-destanchi*.

In conclusion of our report we would like to mention the following: by a historical chance the nineteenth century and the beginning of the twentieth century proved to be the time of the greatest prosperity of the Kazakh traditional culture. The outstanding publicist, writer and culture specialist of Kazakhstan M.M. Auezov writes the following: "Like expecting for the tragic final of the nomadic civilization that took place in this century as a result of the collectivization, the Kazakh steppe of the nineteenth century enters the scene of great poets, composers, singers, instrumentalists, outstanding speakers, epos narrators, creators of masterpieces of religious architecture, arts and crafts. Gorgeous was this elegiac farewell party of the nomadic world...

But the real culture is common to all mankind and therefore immortal".

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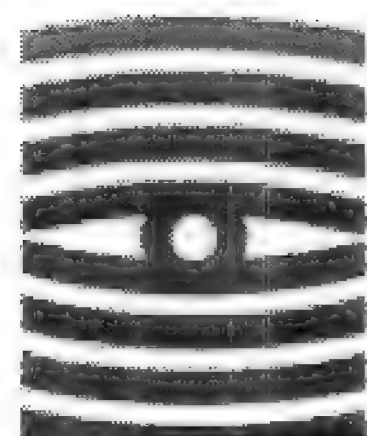
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從木卡姆到塔斯卡：
伊朗古典音樂拉迪夫的源流與結構

FROM MAQÂM TO DASTGÂH :

The Origin and Structure of the Radif of Persian Classical Music

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FROM MAQÂM TO DASTGÂH

The Origin and Structure of the Radif of Persian Classical Music

Dr. Hooman Asadi

Each musical system is comprised of two fundamental elements, which may be referred to as the rhythmic-temporal and the tonal-spatial components.ⁱ The former comprises the rhythmic cycles, while the latter refers to the modal system. This paper is devoted to study aspects of evolution and structure of the modal and melodic system in contemporary Persian classical music, as manifested in the concepts of the dastgâh and the radif.

Radif and Dastâgh: The radif is the traditional model repertory of Persian classical music. It is comprised of twelve collections, which are usually described in terms of seven primary and five secondary cycles, respectively referred to as the dastgâh and the âvâz. Each cycle or dastgâh generally contains several modes, but its conception is not confined to that of the mode. Although the concepts of dastgâh and radif are closely related, they have not evolved simultaneously. Actually the concept of the dastgâh was introduced in the late Safavid era, probably towards the end of the 17th century, while the idea of the radif seems to be introduced in late 19th or early 20th century.

Evolution of the dastgâh, origin of the radif: The dastgâh was evolved out of the old maqâm system. The maqâms as the bases of the modal system of the classical musical tradition in the world of Islam have been described in detail in many medieval musical treatises in Persian, Arabic and Turkish.ⁱⁱ The term maqâm proper seems to have been introduced to the music of the Islamic world in the 13th century as referred to by Qutb al-Din Shirâzi of the Systematist School in his significant musical treatise named *Durrat al-Tâj li-Ghurrat al-Dabbâj*.ⁱⁱⁱ However this concept had already been discussed by Safi al-Din Ormavi and some other medieval theorists in terms of the *adwâr* as scales or modal cycles.^{iv} In subsequent musical treatises the term maqâm, as usually synonymous with the *parda* and *shad*, is frequently used in this sense. There were twelve main maqâms described in these musical treatises.^v Each maqâm enjoyed a unique modal structure, however there were also other secondary modal entities like *shu'be* and *âvâzeh*.

It seems that the modal and melodic system of Persian music, like most of the other musical cultures in the world of Islam, was based on the maqâms up to the Safavid era. But it is believed that with the Safavid dynasty (1501-1722) the destiny of Persia moved in a different direction from that of the other Muslim nations in the region. During this era, there took place important

socio-cultural changes in Persia the impressions of which were reflected in music as well. In late Safavid period, there was gradually introduced a new concept, as part of the maqâm system, which itself subsequently turned out to become the modal and melodic basis of Persian musical system. The process of development and formation of this new musical system may be studied in four stages.

(1) Introduction of the dastgah as a component of the maqâm system: In the first stage, as mentioned in some musical manuscripts of the late Safavid era, the concept of dastgâh was sometimes used along with the maqâm concept. For instance in some manuscripts from this period, certain maqâms were referred to as either having dastgâh or not having dastgâh.^{vi} It seems that dastgâh in this period might have referred to a potential cyclic principle existing in certain maqâms. Therefore, the dastgâh might have been a criterion to distinguish the melodic or cyclic structure of the maqâms, although the modal system was still discussed in terms of the maqâms.

(2) Formulation of the twelve dastgâhs: In the second stage the concept of the dastgâh replaced the concept of the maqâm in terms of modal and melodic system. The most striking statements regarding this significant change may be found in a hitherto less-known musical manuscript named *Kulliyat-e Yûsufi* composed by Dhiyâ al-Dîn Yûsuf in the reign of Fath'Ali Shâh (1797-1835). Having discussed about the traditional classification of the maqâms, the author added in his final statements that there were twelve dastgâhs formulated by Âqâ Bâbâ Makhmûr, a highly prestigious musician in the reign of Fath'Alî Shâh. The names of these dastgâhs considerably concord with their contemporary names, although there is currently no solid information regarding the modal or cyclic structure of those dastgâhs as referred to by Dhiyâ al-Dîn Yûsuf.

(3) Reformulation of the dastgâhs: In the third stage, this new musical system underwent a reformulation into seven primary cycles called dastgâh and five secondary cycles named âvâz. In a musical treatise titled *Bohur al-Alhân*, which was composed by Forsat al-Dawleh Shirâzi (1855-1920), some statements denoting the introduction of this new musical system were also cited. According to him, sometime in that century the old dastgâh system underwent a reformulation and was arranged into seven dastgâhs. He also mentions that there are some secondary entities or derivatives in the dastgâh system. These entities are usually referred to as the âvâzes, however he does not mention this term. (18-19) According to him, modulation in the dastgâhs was also a relatively recent phenomenon and was not a common practice prior to that period. (27)

(4) The idea of the Radif: Subsequently the idea of the radif as a cycle of cycles and the model repertory was introduced. The idea of the radif is usually attributed to the Farahâni family

of musicians at the Qajar court. The earliest radifs, which were originally arranged on the long-necked lutes were the versions of Mirzâ ‘Abdollâh and Âqâ Hossein Qoli. As Nettl suggests the introduction of the concept of the radif as a model repertory for instruction might have been a result of getting familiar with the western musical repertories.^{vii} There are currently several instrumental and vocal versions of the radif. Although they do share the same basic principles, they vary in nomenclature and number of their gûshes.

Structure of the radif: *Radif* is comprised of seven primary cycles (*dastgâh*) and five secondary ones (*âvâz*), which in turn embody a collection of more than 250 melodic models (*gûshe*) arranged in a specific order. It serves as the basis for instruction and improvisatory performance in Persian classical music. *Dastgâh* may also be described as a set of modes, which has a cyclic structure. In terms of the modal system, there is usually one primary mode presented in the first gûshe of each *dastgâh*, which is called *darâmad*. Then there are presented other modes in some of the subsequent gûshes. Cyclic structure of the *dastgâh* refers to the manner of unfolding the gushes. They are usually unfolded from lower to higher tonal registers. Having reached the peaks or climatic points, which are called *owj*, the tonal register gradually returns back to the original as presented in the *darâmad*. The modulatory gûshes return also back to the primary mode through certain cadential formulas. *Âvâz* is usually regarded as a derivative or secondary *dastgâh*. Its concept resembles that of the *dastgâh*, but it mainly accommodates fewer gûshes and usually begins from relatively higher tonal registers.

The seven *dastgâhs* are *shûr*, *mâhûr*, *navâ*, *homâyûn*, *segâh*, *chahârgâh* and *râstpanjgâh*. There belong four *avazes* to *dastgâh-e shûr*, which are called ‘*Abû ‘Atâ*, *Bayât-e Tork*, *Dashti* and *Afshâri*. However sometimes other *âvâzes* according to other classifications may also be referred to as derivatives of *shûr* such as *Bayât-e Kord*.

The modal structure of Persian classical music is generally based on bi-tetrachordal developments, i.e. through conjunct tetrachords. There are several primary tetrachords, the various combinations of which present different modes that are composed of flexible intervals of microtonic structures. Usually the gûshes develop within intervallic structures of tetrachords and pentachords, however in some gûshes the range of melodic movements may even exceed an octave.

Gûshes are the traditional melodic models of Persian classical music, which have been derived from various sources including folk musics of various regions of Iran. Although each gûshe has a particular modal, metro-rhythmic and melodic structure, usually one of these traits may be regarded as its most significant characteristic. Therefore, the gushes may be classified into

three main types.

1. Gûshes of modal characteristics such as the darâmad, the first gûshe of each dastgâh or âvâz, which represents the primary mode as well as the usual cadential figure of the given dastgâh or âvâz. Also there are a number of other gûshes the modes of which vary from the primary mode of the given dastgâh or âvâz.
2. Gûshes of originally metro-rhythmic characteristics such as the so-called vagrant gûshes like *kereshmeh*, *basteh-negâr*, *zangûleh* and so on, which may even be presented in other modes. Also some other pieces in the radif like *chahârmezrâbs* and *rengs* enjoy particular metro-rhythmic structures.
3. Other gûshes, which are just recognized according to their melodic curves. For instance, there are usually several gûshes presented in each of the modes within any cycles to establish that mode.

Gûshes are actually the raw materials and the model melodies to be used as patterns for improvisation, which is the core of a traditional performance of Persian classical music.

ⁱ cf. Habib Hassan Touma, *The Music of the Arabs*, New Expanded Edition, Translated by Laurie Schwartz, Amadeus Press, Portland, Oregon, 1996.

ⁱⁱ consult Amnon Shiloah, *The Theory of Music in Arabic Writings (c. 900-1900)*. Descriptive Catalogue of Manuscripts in Libraries of Europe and the U.S.A. RILM BX. G. Henle Verlag, Munchen, 1979. Owen Wright, *The Modal System of Arab and Persian Music: A.D. 1250-1300*. London: Oxford University Press, 1978. Mohammad-Taghi Massoudieh, *Manuscripts Persans Concernant La Musique*. RISM, BXII, G. Henle Verlag, Munchen, 1996.

ⁱⁱⁱ Qutb al-Din Mahmûd ibn Dhiyâ' al-Din Mas'ûd al-Shirâzi, *Diwân al-Tâj li-Gharât al-Dabbâj*, edited by Meshkât, Enteshârâte Hekmat, Tehran, 1369/1990. cf. Mohammad-Taghi Massoudieh, *Radif-e âvâzi-e mûsîqi-e irân be ravâyat-e Mahmud Karimi*, Tehran, Mahoor Pub. 1997, Angelika Jung, *Quellen der traditionellen Kunstmusik der Usbeken und Tadshiken Mittelasiens: Untersuchungen zur Entstehung und Entwicklung des Šāšmaqam*, Verlag der Musikalienhandlung, Karl Dieter Wagner, Hamburg, 1989.

^{iv} Safi al-Din al-Ormavi, *Kitâb al-Adwâ*, edited by Mahmûd Ahmad al-Hefni and Ghattas 'Abdolmalek al-Khashaba, 1986. Amnon Shiloah, *Ibid.*, Massoudieh, *Ibid.*

^v Wright, *Ibid.*

^{vi} [Rowhâni], *Dar bayân-e 'elm-e mûsîqi wa dânestan-e shu'abât-e ôi*, Manuscript number 2591/6, ff. 791-798. Central Library of the University of Tehran. *Resâle dar 'elm-e mûsîqi*, Microfilm 2214, Central Library of the University of Tehran.

^{vii} Bruno Nettl, *The Radif of Persian Music: Studies of Structure and Cultural Context*, revised edition, Illinois: Elephant & Cat, 1992.

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／霍曼·阿薩地 (伊朗)Mr. Hooman Asadi (Iran)

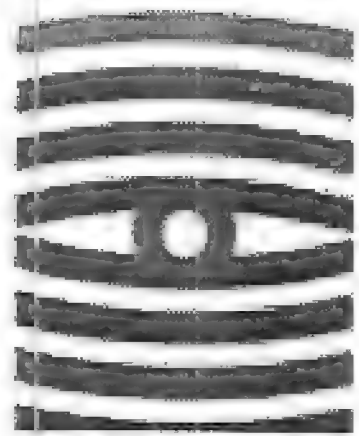
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喉音唱法在西方世界的再現

Throat Singing Khoomei in the Western World

陳光海（法國）

Dr. Jeon Tran Quang Hai (France)

行政院文化建設委員會 指導
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Throat Singing Khoomei in the Western World

Dr. Tran Quang Hai

A considerable amount of research has been developed for the last 40 years carried out throughout the world into this vocal phenomenon, particularly as it is practised in Mongolia and Tuva. In Mongolia and Tuva, the word KHOOMEI means pharynx, throat, and KHOOMEILAKH is the technique of producing vocal harmonics. This most unusual technique, which takes the human voices to its limits, entails the production of two sounds simultaneously: a drone or fundamental that is rich in harmonics and reminiscent of the jew's harp (the reason why this technique is also known as "jew's harp voice"). This technique is strenuous for the performer according to Mongolian singers. The performer must tauten his muscles and swell his cheeks. Different sounds are obtained by varying the air pressure across the vocal folds, the volume of the mouth cavity, and tongue placement. In this way, variable pitch harmonics are produced to form the melody. The fundamental is produced in the back of the throat, passing through the mouth, and exciting through the slightly parted lips and to a lesser extent through the nose.

The overtone singing or throat voice or khoomei is now very popular and widespread around the world. Why does this vocal phenomenon become so attractive? fascinating? This paper is composed of three parts: some historical indications, overtones in the Western world, rebirth of overtones in Tuva.

By the end of the 60's, overtone singing became one of the tremendous interesting subject anthropologists, musicologists, acousticians, ethnomusicologists, phoniaticians, Western composers in Europe and the United States. More concerts performed by Mongolian and Tuvian singers, more scientific articles written by researchers, more musical creations from Pop, Rock, Jazz, Avant Garde musics are the sign of the exceptional interest from the world over.

Some historical indications

In 1964, a Russian composer Aksenov published his important article on Tuvian music in which the throat singing was described thoroughly. This article was translated into German, then in English later in 1973. One of the first LP record on Tuvian throat singing collected by Vyachelav Shurov was published by the Russian record company Melodia. At the same period, concerning Tibetan Buddhist chanting with the presence of overtones, Huston Smith and Kenneth Stevens

wrote an article on overtones in Tibetan chanting in the magazine American Anthropologist in 1967 and a record on Tibetan music was released in 1979 by the American record company Anthology Records in New York.

In 1967 a Hungarian musicologist Lajos Vargyas went to Mongolia to record Mongolian music. A double LP album with substantial notes in 5 languages was released in 1971 by the Hungarian record company Hungaroton with the Unesco sponsorship.

Overtones in the Western World (Europe and the United States)

Composers

Karl Stockhausen (born in 1928), a German composer of avant garde music, wrote a composition « Stimmung » in which overtones were introduced and sung by a small vocal ensemble composed of 6 voices for the first time in Western contemporary music. It was performed for the first time in 1968 in Europe. In 1988, Tran Quang Hai trained 6 vocalists to present Stimmung at the International Festival of Contemporary Music in Angers (France).

In the United States, Julius Eastman in 1971, the Extended Vocal Techniques Ensemble in 1972 in California, and the Prima Materia directed by Roberto Laneri in San Diego, California developed the first music creations with overtones based on improvisation .

We can notice that female singers and composers were present during the beginning of the overtone development in the West. Joan La Barbara in the United States performed her composition with overtones Voice Piece : One Note Internal Resonance Investigation in 1974. Meredith Monk , in 1976, in her Songs from the Hill used some overtones in a small sequence. The group Prima Materia guided by Roberto Laneri performed the musical piece for 3 male singers and 1 female singer « Tale of the Tiger » edited in 1978 in San Diego, California .

Trân Quang Hai is at the same time performer and scientist in the overtone field . His discovery of overtones was in 1969 when he listened to a recording from Mongolia made by Roberte Hamayon in 1967 in Ulan Bator. He took a few years to master this vocal technique before spreading it all over Europe and the world later on .

He was the first person who used overtones in an electro-acoustical composition namely Vê Nguồn (Return to the Sources) composed by Nguyen Van Tuong with the collaboration of Tran quang Hai as performer and co-composer It was in 1975 with the world premiere in Champigny sur Marne (in the suburbs of Paris).

Articles after articles, he has become The specialist of overtones in the world. He has published 15 articles on overtones research. The film *The Song of Harmonics* directed by Hugo Zemp, made in 1989 , is The film showing physiological and acoustical aspects of overtones with the use of X-ray, and Sonagraph . It received 4 international prizes for its pedagogic, scientific, musical and entertaining aspects.

His experimental research on overtones has brought new things to the traditional way of singing harmonics. Since 1990, he has combined Jazz, World, Improvized musics to overtones. He has made CDs with overtones with Australian didjeridu, or with Jew's harps

The Greek singer Dimitri Stratos was one of the virtuoso of voice. He discovered overtones when he came to the Music department , Musee de l'Homme to have one lesson with Tran Quang Hai in 1977. He then applied this new vocal technique to his creations throug the record « *Cantare la Voce* ». His performances around Europe were of high interests . Unfortunately, he died in 1979.

Jill Purce, one of the first female singers who took part in the creation of Stockhausen's « *Stimmung* » has given workshops of overtones and has used overtones as a healing voice to cure certain psychological illness.

Michael Vetter from Germany and David Hykes from the United States are the two persons who developed the art of overtone singing to a higher level which means different from thee way of singing in Mongolia and Tuva. Michael Vetter worked with Karl Stockhausen during the preparation of the piece "Stimmung" and after that he left and created his group Oberton Choir and established a school of overtones known in Germany . One of his student , Christian Bollman, is very gifted and has become the leader of the Dusseldorf Oberton Choir .20 years later, this choir is well known all over Europe and has had many CDs published.

Michael Reimann, another German overtone singer, has written a book in German on overtones .

Diem Groeneveld wrote a book in Dutch about the method of how to produce overtones.

David Hykes is one of the best known American overtone singer. He created the Harmonic Choir in New York in 1975 with the assistance of Timothy Hill This choir had other participants such as Theodore Levin who became ethnomusicologist later, 2 female singers and 2 male singers. The most fantastic LP record "*Hearing The Solar Wind* " (*A l'ecoute du Vent Solaire*) published by the record company OCORA in Paris in 1983 became the best seller of all records on overtones . David Hykes innovated new techniques of overtones with the idea of creating many layers of overtones giving the polyphonic aspect in the composition. He has published many LP

records and CD. Recently he combines Iranian rhythm or Indian modes in his compositions with overtones.

Sarah Hopkins in Australia is the first female composer who composed many choral music with overtones. She studied overtones with Christian Bollmann in Germany. She is also a fine performer and a good teacher of overtones.

Performers

The first performers of the Western World used the ascending and descending overtones to create the sound effects especially in new age music for relaxation and meditation. Some performers used overtones in improvisation. Later on, the idea of creating melodies came to their mind thanks to the progress of overtone singing and many records were released. In Western contemporary music, groups of singers have also succeeded in emitting two voices at the same time, and vocal pieces have been created in the context of avant garde music and of electro-acoustical music. David Hykes with his Harmonic Choir, created in New York in 1975, use the overtones to link with the cosmic universe in his compositions. Demetrio Stratos (1945-1979) used the overtones to create the relationship between voice and subconscious. In my compositions for improvised music, I recommend the investigation of overtones to enrich the world of sound. Other overtone singers like Michael Vetter, Christian Bollmann, Michael Reimann from Germany, Roberto Laneri from Italy, Rollin Rachele from the Netherlands, Josephine Truman from Australia, Les Voix Diphoniques, Thomas Clements, Igor Reznikoff, Tamia from France have also used the overtones in their works.

Valentin Clastrier, a French hurdy gurdy player, combined overtones with the sounds of hurdy gurdy.

Bojidar Pinek from Yugoslavia mixed overtones with Indian tamera.

Thomas Clements from France exploited overtones in Jazz and Rock music.

Steve Sklar in the United States, developed overtones in rock music too.

The British Massive Attack brought Tuvan overtone singing to fancy dance-clubs of a song namely Karma-Coma with a sample of a khoomei style.

Kiva is a good female overtone singer in Canada. She combines overtones with normal singing and with keyboard or piano.

Fatima Miranda from Spain, another female singer of contemporary improvized music, used overtones as an element of vocal techniques and produced exceptional high pitched overtones.

Makigami Koichi from Japan, participant of Khoomei Festival in Kyzyl in 1995, combines traditional Japanese music and theatre with avant-garde experimentation using some low overtones

Igor Reznikoff, specialist of Gregorian chanting, used overtones in his Gregorian style composition *Liturgie fondamentale: grand magnificat*, exploiting the natural reverberation of the space which was the inside of the Cistercian church (Abbaye de Thoronet)

The opera *Noach* ('Noah') of Dutch composer Guus Janssen, had the world premiere in Holland Festival in June 1994. The alternative choir for the opera consisted of four excellent Tuvan throat singers. Operatic voices were punctuated from now and then by overtones by 4 Tuvins throat singers.

The experimental theatre *Odin Teatret* under the direction of Eugenio Barba in Denmark presented in May 1999 Eugenio Barba's play "*Mythos*" in which overtones singing was an important element. Tran Quang Hai trained actors to get overtone voice.

Rollin Rachelle is an excellent American overtone singer. With his latest CD "*Harmonic Divergence*", he shows his talent of composer and performer in the realm of overtones. His book with a CD is considered as one of the best book of how to learn overtones. Arjopa, a female singer from Germany, published a book "*Choomii – das Mongolische Obertonsingen*" (*Choomi – the Mongolian Overtone Singing*) in Germany in 1998.

Rebirth of overtone singing in Tuva

After a long period of slow progression, overtone singing suddenly flourished in Tuva. Some famous Tuvins singers like Gennadi Tumat, Kongar Ondar, Kaigal-ool Khovalyg, Mergen Mongush contributed to the diffusion and development of overtone singing (Khoomei) outside of Tuva. Later on, different vocal groups like Tuva Ensemble, Huun Huur Tuu, Shu De became famous in the world not only for their overtones but also their participation in world and fusion music.

The three world conferences and festival of Throat Voice (Khoomei) were organized in Kyzyl (Tuva) in 1992, 1995 and 1998 gathered most specialists of overtones in the world and the best Tuvins overtone singers, Mongolian, Bachkir, Gorno Altaian, European, American, and Japanese overtone singers and spread a fresh new breeze through Tuva.

The Tuvin group Huun Huur Tuu sang with the famous Mysteries of Bulgarian Voices. The Kronos Quartet also collaborated with the Tuva Ensemble.

The Tuvin group Yatkha brought Punk music to Tuvin new music thanks to very low overtones sung by its leader Albert Kuvezin. Kaigal-ool Khovalyg joined Russian pianist and accordionist Aleksei Levin, Vladimir Volkov from Saint Petersburg and Mola Sylla from Senegal to create a mixed group Vershki da Koreshki to create a blending of overtones and jazzy african music.

Tuvin female singer Sainkho Namchylak since the beginning of the 90's developed Tuvin folksongs and overtones in the free jazz and improvized music and became very well known in the Western world.

This short presentation of khoomei from the beginning of its development until the recent times shows how much the world interest in this vocal phenomenon is so tremendous and important.

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